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the initiation ceremonies into the order. The wearer is a man impersonating a woman and is so dressed. In the dance the women and men line up in the kiva facing each other like white people do in the 'Virginia Reel,' the men occupying the right side of the room as one faces the banquette (visitors' place in the hall¹), the women the left. The men impersonating women line up with the women. In the dance the two at the foot of the rows, the end farthest from the banquette, step to the center of the room and clasp hands (like Powamu and Sowugti are clasping hands, as shown on plate xiv of the above ethnological report). They then dance forward to the front of the room to the sipapu hole in the floor in front of the fire-pit. They then retrograde in a backward dancing movement to the starting point. Then again they dance forward to the sipapu hole in the kiva, after which they separate, each going to his or her respective side. While this couple are thus dancing, the columns are dancing in a slight shuffle, side movement to the rear. As they dance, the men wave rattles in their right hands and bunches of cedar twigs in their left. While the women wave longer cedar twigs in their left hands only. Also as the respective partners come together for the central dance, the man gives his partner a piece of corn bread baked in corn-husks, so tied with yucca as to much resemble a white man's fancy necktie. This the lady accepts and thrusts into the bosom of her dress, or within a fold of her blanket, provided she wears one. A 'set' lasts through the singing of a chanted song. Several sets are thus danced. Then the participants repair to a neighboring kiva and enact the same ceremony again. Thus they go from kiva to kiva and perform until the close of the night. The corn bread, which has been collected now and then, is then eaten without the kiva of each respective clan.

Hopi myths and traditions also indicate that the Horn, Flute, and other clans of their people once lived in the Kayenta-National Monument country and the region westward from there to the Navajo Mountains and the Grand canyon. Again, some of the ruins look like Jemez structures, and, as it is a matter of historic record that the Jemez fled to the Navajo country when defeated by the Spaniards in 1696, it is quite possible that some of the villages now in ruins were made by them at this time.

It would seem that at least a part of the more ancient ruins were made by Hopi clans and some of the recent ones by the Jemez and probably other Rio Grande village peoples who fled to the Navajo country during the troubled times between the Pueblos and the Spaniards.

ALBERT B. REAGAN

STONE INSCRIPTIONS AND ESCUTCHEONS

BERNARDO DE AZEVEDO DE SILVA RAMOS announces in Manaos, in a letter to the historian Rocha Pombo in Rio de Janeiro, that he expects

¹ The parentheses are the writer's.

soon to publish the results of his investigations in the field of Brazilian stone inscriptions. In said letter, which was published in the daily press, Ramos calls attention to the fact that he has succeeded in deciphering the inscriptions which appear in vols. I and L of the "Revista do Instituto Historico do Brasil;" *i.e.*, those of the Gavea mountain and of the deserted city in the *Hinterland* of Bahia; further all the inscriptions which were copied by P. Francisco de Menezes as well as those of the "Pedra Lavrada" (carved stone) of Parahyba, etc. He has also deciphered many symbols and inscriptions on ceramic wares as well as an inscription on the rocks which he recently discovered on the banks of the Rio Urubú. Ramos regards all these inscriptions as prehistoric. In the work which he is about to publish he will add the picture inscriptions of Rocky Dell creek (U. S. A.) and that of the island of Lagosta in Dalmatia which were published in "Le Tour du Monde," 1. Sem. 1860, and which he likewise claims to have succeeded in deciphering. He recognizes a great similarity between these inscriptions and those of Brazil. Also the inscriptions of the Rio Chalinga (Chile) which were discussed in Vol. 28, Ser. II of the publications of the Scientific Society of Chile he has deciphered paleographically. Ramos' work will comprise two volumes of 520 pages each and will contain 875 figures. This work, in which the author discusses with great clearness the definite significance of hundreds of Brazilian stone inscriptions will naturally be awaited with much interest by the scientific world.

In a paper presented in 1916 before the 5th Brazilian Geographical Congress of Bahia by the engineer Dr. Theodore Sampaio he discusses the stone inscriptions in the valley of the Paraguassú. In his introduction he calls attention to the two opposite viewpoints obtaining in the interpretations of stone inscriptions of South America on the part of anthropologists and Americanists. Certain ones, among whom we might mention Richard Andrée, Garrick Malley, Theodor Koch-Grünberg and the native investigator Dr. Alfredo de Carvalho, are of the opinion that these inscriptions possess no symbolic value, but are simply scribblings made on the rocks as a matter of diversion by the natives in order to beguile their many hours of leisure. Other investigators regard these rock inscriptions as symbolic representations dealing with the history of the American peoples; said representations still being meaningless to us due to the fact that we lack as yet the key to their solution. In part, Dr. Sampaio discusses colored representations of the most varied types. Of these he has presented many reproductions. His conclusions, which, to be sure, he declares to be by no means final, are the following:

1. The paintings on stone in the caves of the Serroto do Pintor and the Casa de Pedra (which were used by the Maracás Indians as burial places) evidently served the purpose of indicating the genealogy or posterity of the dead.

2. These varicolored paintings, which frequently are located at a considerable height, so much so, in fact, that special arrangements must have been made use of in order thus to locate them, are not the result of a mere idling away of the time but are due to preconsidered work and carried out with a definite purpose in view.

3. The inscriptions which have been studied, at least those of the Serroto do Pintor, are to be dated at about the time of the conquests by the Europeans or even later.

On examining Sampaio's pictures of drawings by Brazilian Indians we are stuck by certain forms which occur repeatedly and which remind us of the prehistoric ones of Altamira and those of the French caves. This applies especially to the digitated or pectiniform figures, which show here 3, 4, 5, 6, or even more perpendicular lines and are provided with a border, so that the entire figure reminds one of a shield. According to Dr. Sampaio these drawings, which he likewise designates as *escudetes* (shields) were intended to indicate the number of the offspring of those whose remains were buried there.

While we have to admit the close resemblance of the figures found in the cave of Altamira with those of Brazil, we nevertheless cannot agree so readily with Dr. Sampaio's explanation. In no way do the drawings of Altamira, which are primarily representations of animals, indicate the presence of a burial place. The so-called digitated figure of Altamira, which is located above the representation of an animal, reminds one of a craftsman's "trademark." Be it remembered that an individual, by simple strokes or indentations on a weapon or utensil, could thereby indicate his ownership. It is not at all impossible that this type of figures, to which different ones were added later, could indicate the mark of ownership, not only of individuals, but also of entire clans. In the case of the pectiniform drawing of Altamira and that of the Indian drawings in the valley of the Paraguassú, we are probably dealing with such tribal marks. The same mark is found among those of the manufacturers of steel wares in Solingen. Let us also note that even today many families have on their escutcheons lines, (*i.e.*, pales) similar to those found in the drawings here in question. In the Spanish cave as well as among the Brazilian inscriptions we find also certain scalariform drawings. Even today the cattle raisers of Ceará frequently use marks which they call *escadas* (ladders) in branding their herds. These marks consist of two horizontal lines crossed by two perpendiculars. The

Chinese character for "eye" (pronounced *mo*) has likewise the form of a small, upright ladder. Scalariform marks frequently occur on the escutcheons of western Europeans, just as, likewise, the human eye is at times represented. These signs evidently signify man, the human being. The same may be said of various forms of crosses and "T"-shaped signs. They represent man, just as today the illiterates represent their person on a document by the making of a cross. A great number of present day family names contain the designation "man" in a great variety of forms. Probably, therefore, the old inscriptions or escutcheons, which were originally indications of names, represent this designation in manifold forms. The collection of Brazilian figures, which was greatly increased by the ceramic examples of Marajó (cf., *Arquivo do Museo Nacional, Rio de Janeiro, Vol. II, 1885*) contain to a surprising extent the following forms, which are commonly found also on European escutcheons: *viz.*, angles, crenellated and horseshoe or antler-like forms, three or four-leaved drawings, etc. Of importance also in the case of the Brazilian figures is the phallus, which has its counterpart on various western European coats-of-arms and is, in the latter case, at times popularly supposed to represent candles, arrow-points, etc. It seems that also in western Europe there remained evidences of the veneration of the generative forces as was commonly the case among ancient peoples. In Altamira there are further many hand impressions, many of them in a mutilated condition. They were perhaps originally intended as marks of recognition and served the same general purpose as fingerprints do today. Whether the arms, hands, claws, etc., appearing on escutcheons were at first intended to serve a similar purpose is not so readily to be accepted as a fact, and yet it is quite possible that this was the case. It is certain, at least, that many of the forms appearing on certain coats-of-arms are exceedingly ancient. If we should succeed in proving an actual connection between the prehistoric drawings such as those under discussion and the oldest forms appearing on our escutcheons, a matter which must be left to further investigations, then a new field would be opened to students of prehistoric inscriptions and heraldry. The many so-called secondary signs in the forms of suns, hearts, rings, arrows, birds, dragons, etc., which appear on coins and seals seem to point to such a connection.

FREDERICO SOMMER

SÃO PAULO, BRAZIL,
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(Translated and communicated by B. F. Schappelle, Univ. of Pa.)